

Summer



Jazz

Workshops



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Jamey Aebersold Jazz®



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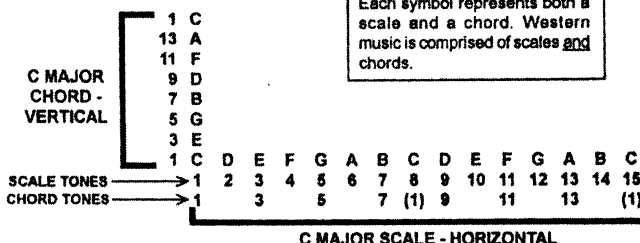
SYMBOLS REPRESENTING CHORDS and SCALES

Each symbol represents both a scale and a chord. Scales are referred to as being horizontal. Chords are vertical. Chords are derived from the scale by taking every other note and stacking them on top of one another. Traditional chords are built in thirds, intervals of either major or minor thirds. This is called tertian harmony. A minor third equals three half-steps and a major third equals four half-steps.

C^Δ = C Major Scale and Chord

Various chord/scale symbols (7th chords):

Δ = major	C ^Δ = M3 -3 M3
- = minor	C ⁻ = -3 M3 -3
7 = dominant	C ⁷ = M3 -3 -3
⊘ = half-diminished	C [⊘] = -3 -3 M3
o = diminished	C ^o = -3 -3 -3



**ALL symbols convert to both
SCALES and CHORDS.**

JAMEY AEBERSOLD JAZZ
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LISTENING is so important

A prime ingredient in learning to solo is the much-overlooked aspect of Listening to jazz combos on recordings. When a student falls in love with a particular jazz recording or solo and they play it over and over, that could well be the beginning of opening their own imaginative channels. Listening to other jazz soloists gives much needed inspiration and direction. The recordings often become the teacher, the guide. Since music is an aural art form listening is natural and must be encouraged.

The band director that takes time to listen to jazz combos (maybe instead of the news while driving to school) will soon find new things to try in the classroom.

Combo jazz is very organized. Sometimes the song will have an intro, and then comes the melody. After the melody is stated the individual solos begin. The length of each solo and the order of soloists may vary. The drum solo, if there is one, usually is the last solo. Then the melody is played again. Sometimes there will be an elaborate ending or coda. At other times the song will end on the last chord. This is the tried and true formula for the playing of thousands of songs in the jazz repertoire. The exciting part of this formula is the SOLO section. That's the section of the piece where the listener can be taken on a musical journey of short or long duration. And this is the area the listener is waiting to hear because of the element of surprise that possibly awaits them.

The more often one practices and solos, the more you want to do it again. And each time the solo can change because IMAGINATION is ever new.

I encourage everyone to experiment with improvising. Just sing a few notes and try to match them on your instrument. Don't quit until you've succeeded in finding those notes.

Remember - "Anyone Can Improvise!"

Jamey Aebersold

HABIT

I am your constant companion,
I am your greatest helper or heaviest burden,
I will push you onward or drag you down to failure.
I am completely at your command,
Half the things you do you might as well turn over to me
And I will be able to do them quickly and correctly.
I am easily managed, you must merely be firm with me
Show me exactly how you want something done,
And after a few lessons,
I will do it automatically.
I am the servant of all great men
An alas of all failures.
Those who are great I have made great.
Those who are failures I have made failures.
I am not a machine,
Though I work with all the precision of a machine
Plus the intelligence of a man.
You may run me for profit or run me for ruin
It makes no difference.
Take me, train me, be firm with me
And I will place the world at your feet,
Be easy with me
And I will destroy you.
Who am I?
I am habit.

The Spirit of Jazz

by Jamey Aebersold

The spirit of improvised music, jazz, has always been a personal music. Each person playing jazz has their own sound, articulations, phrasing, note-choice and personal ways of constructing their solos. Some solos are simple, laid back and very melodic while others can be just the opposite with lots of 16th notes, high energy and running throughout.

As you gain facility on your instrument, your mind's melodic and harmonic ideas may change to match your new knowledge. Thus, you have players who go through stages of development and may have admirers at one stage but lose them at the next stage.

Imagination has no limit. The mind can conceive anything it chooses and as you practice, you'll often come up with more things to practice. Once you begin making your own music and feel comfortable improvising, you'll find there just aren't enough hours in the day to practice, work on ear training, compose, arrange tunes, rehearse with your group, etc.

This is why I always recommend avoiding anything that knowingly may delay you reaching your musical goals. Anything self-destructive such as alcohol, tobacco, recreational drugs, marijuana, negativity and laziness can hinder your progress.

For many years drugs of various kinds were thought to help ones inspiration and enhance creativity. With the advent of jazz education and Eastern spirituality and meditation in the mid 1950's, ways were found to enhance creativity without using tobacco, alcohol or other drugs. You could use your *mind*. Without having to rely on outside sources to achieve ones musical goal, many more people were experiencing the joy of playing their own inspired music and thus the image of jazz musicians gradually changed.

A primary goal of jazz education is to allow people the opportunity to express music creatively and spontaneously. We owe it to ourselves and the world to bring out into the open our creative potential.

All of us at Jamey Aebersold Jazz are here to help you better achieve your musical goals.

Jazz means FREEDOM.
We love FREEDOM.
We love **JAZZ**.

The U.S. Mint and Postal Dept. have both released jazz items.
The Postal Dept. has a Forever stamp with JAZZ on it. The U.S. Mint issued a D.C. quarter with Duke Ellington sitting at a piano. These are important events that help promote this great American Art form - JAZZ.

Declare your independence from
IGNORANCE

226 years ago Thomas Jefferson presented his draft of our constitution to the Continental Congress. The King of England on that day wrote in his diary: "Nothing of importance happened today."

July 4th.

Independence Day in America.

A day to release the prisoners.
What are YOU holding in prison?
Release it and liberate yourself.

If we listen carefully,
we can hear the universe speaking to us:
"What do you want?" it asks.
Then it confides,
"If you will but choose it, I will surely give it to you."
What do you want more than anything else?
Eugene Davis

"Jazz is not background music. You must concentrate upon it in order to get the most of it...the harmonies within the music can relax, soothe, and uplift the mind when you concentrate upon and absorb it. Jazz music stimulates the minds and uplifts the souls of those who play it, as well as of those who listen to immerse themselves in it. As the mind is stimulated and the soul uplifted, this is eventually reflected in the body."
Horace Silver

MUSICAL PHRASES

Most jazz and standard tunes are comprised of phrases that can be divided by 2 or 4.
Many standards are 32 bars in length.
Blues are 12 bars.

Summertime, Watermelon Man and Blue Bossa (Solar Flair) are 16 bars long.

2 - 4 - 8 - 12 - 16 - 24 - 32 - 40 - 64

Practicing scales, chords and basically ANY exercise, pattern or lick should be practiced in 2, 4 and 8 bar phrases. Doing so will allow you to actually USE those things you've practiced when soloing on a song.

Phrasing is extremely important and helps develop your musical personality.

Simple tunes to play from memory.

Pick a tune, pick a note and begin. You may surprise yourself at how quickly you can play some of these songs without music in front of you. Once you can play a song beginning on one note, try beginning on a different note. Usually, learning one tune in several keys is the way to go. It helps build interval recognition aurally and finger wise.

Mary Had A Little Lamb
Twinkle Twinkle Little Star
London Bridges Falling Down
Row, Row, Row, Your Boat
ABC song
Happy Birthday
Eeensy Weensy Spider
For He's A Golly Good Fellow
Take Me Out to the Ballgame
Home on the Range
Shoo Fly
On Top of Old Smokey
Silent Night
Auld Lang Syne
Jingle Bells
We Wish You a Merry Christmas
Greensleeves
When Irish Eyes are Smiling
Bicycle Built for Two
Daisy
Old Folks At Home (Swanee River)
Camptown Races
Oh, Suzanna
America (My Country 'Tis of Thee)
Star Spangled Banner
Columbia, the Gem of the Ocean
America, the Beautiful
Kumbaya
Joshua Fit the Battle of Gericho
Yankee Doodle
Dixie
Shortin Bread
Leave it to Beaver Theme Song
I Love Lucy Theme Song
Battle Hymn of the Republic
When Jonny Comes Marching Home
Deep in the Heart of Texas
Good Night Ladies
Loch Lomond
The Blue Bell of Scotland
My Old Kentucky Home
Swing Low, Sweet Chariot
Carry Me Back to Old Virginny
Brahams Lullaby
Deck the Hall
The First Noel
Joy to the World
O Come, All Ye Faithful
Baa! Baa! Black Sheep
Farmer In the Dell
Go Down Moses
I Ain't Gonna Study War No More
Good Night Ladies


Three Blind Mice
My Bonnie
Frere Jacques (Are You Sleeping? Brother John)
Merrily We Roll Along
Old Macdonalds Farm
Alouette
Jimmie Crack Corn
Down in The Valley
Pop! Goes the Weasel!
Sweet Betsy From Pike.
Skip to My Lou
Rock My Soul (in the bosom of Abraham)
While Strolling Through the Park One Day
I Dream of Jeanie With the Light Brown Hair
Battle Hymn of the Republic
The Stars and Stripes Forever
Rain Barrel
The Man on the Flying Trapeze
Down in the Valley
Nobody Knows the Trouble I've Seen
Swing Low, Sweet Chariot
Dardle Song (Hanukah)
Ode to Joy (Theme for Beethovens Ninth)
Hark! The Herald Angels Sing!
Hava Nagila
Polly Wolly Doodle
Oh, Where, Oh Where has My Little Dog Gone?
Aedle Wiese (Spelling?)
Do, a Deer (Sound of Music)
Clementine
Frog Went-A-Courtin
Streets of Laredo
Sweet Betsy from Pike
Red River Valley
Circus Song (Played on Calliope)
Hush Little Baby
Where has my Little Dog Gone?
I've Been Working on the Railroad
Funiculi, Funicula

GUIDE TO VOLUME 21

TWO-RECORDING PLAY-A-LONG SET

All recorded tracks begin on concert C except the F Blues, Bb Blues, #27 (Bb Maj.), and # 26 (F-/Bb).

**Number beside x means chorusus.*



EXER.	SCALE QUALITY	CD # 1 TRACK #	DURATION		ROOT MOVEMENT	FEEL & METER
# 1	MAJOR	1	4 Bars Each	(2x)	Chromatically Up	1st x Bossa, 2nd x Swing
# 2	MAJOR	2	4 Bars Each	(2x)	Chromatically Down	1st x Bossa, 2nd x Swing
# 3	MAJOR	3	2 Bars Each	(2x)	Chromatically Up & Down	4/4 Swing, Bossa
# 4	MAJOR	4	2 Bars Each	(4x)	Tritone Up then Down 1/2 Step	4/4 Broken Bossa Nova
# 5	MAJOR	5	1 Bar Each	(10x)	Through the Cycle	4/4 Swing
# 6	MAJOR	6	1 Bar Each	(6x)	Up in Whole Steps	4/4 Bossa Nova
# 7	MAJOR	7	1 Bar Each	(11x)	Up in Minor Thirds	4/4 Swing
# 8	MAJOR	8	1 Bar Each	(5x)	Chromatically Up then Down	4/4 Bossa Nova
# 9	MAJOR	9	2 Beats Each	(12x)	Through the Cycle	4/4 Bossa Nova
# 10	MAJOR & SUS 4	10	8 Bar Phrases	(2x)	Through the Cycle	4/4 Bossa Nova
# 11	MAJOR & Parallel MINOR	11	2 Bars Each	(3x)	Chromatically Up	4/4 Bossa Nova
# 12	MAJOR, MINOR MAJOR, DOM 7	12	2 Bars Each	(2x)	Through the Cycle	3/4 Float & Swing
# 13	DOMINANT 7	13	4 Bars Each	(1x)	Chromatically Up then Down	4/4 Bossa Nova
# 14	DOMINANT 7 with b9	14	4 Bars Each	(2x)	Through the Cycle	4/4 Bossa Nova
# 15	DOMINANT 7	15	2 Bars Each	(4x)	Through the Cycle	4/4 Swing
# 16	DOMINANT 7	16	4 Bars Each	(2x)	Random Root Movement	4/4 Swing

EXER.	SCALE QUALITY	CD # 2 TRACK #	DURATION		ROOT MOVEMENT	FEEL & METER
# 17	DOMINANT 7	1	1 Bars Each	(5x)	Through the Cycle	4/4 Slow Jazz-Rock Feel
# 18	MINOR (Dorian)	2	4 Bars Each	(2x)	Chromatically Up	4/4 Bossa, Swing
# 19	MINOR (Dorian)	3	4 Bars Each	(2x)	Up in Whole Steps	4/4 Swing, Bossa
# 20	MINOR (Dorian)	4	4 Bars Each	(2x)	Down in Whole Steps	4/4 Bossa Nova
# 21	MINOR (Dorian)	5	4 Bars Each	(2x)	Up in Minor Thirds	4/4 Swing with Brushes
# 22	MINOR (Dorian)	6	4 Bars Each	(2x)	Through the Cycle	4/4 Swing, Shuffle
# 23	MINOR (Dorian)	7	2 Bars Each	(2x)	Tritone then Down 1/2 Step	4/4 Bossa Nova
# 24	MINOR (Dorian)	8	2 Bars Each	(2x)	Chromatically Up then Down	4/4 Swing, Shuffle
# 25	LYDIAN	9	8 Bars Each	(2x)	Up in Minor Thirds	4/4 Swing, Fast
# 26	SUSPENDED 4	10	4 Bars Each	(2x)	Random Root Movement	3/4 Float & Swing
# 27	MAJOR & MINOR	11	2 Bars Each	(3x)	Random Root Movement	3/4 Floating Feel
# 28	HALF-DIM	12	4 Bars Each	(2x)	Through the Cycle	4/4 Bossa Nova
# 29	MINOR with MAJOR 7th	13	4 Bars Each	(1x)	Chromatically Up & Down	4/4 Bossa Nova
# 30	F BLUES (Concert Key)	14	8 Choruses of 12-Bar Blues			4/4 Slow Swing
# 31	Bb Blues (Concert Key)	15	10 Choruses of 12-Bar Blues			4/4 Slow Swing

EAR TRAINING

1.	1.	1.	1.	1.	1.	1.
2.	2.	2.	2.	2.	2.	2.
3.	3.	3.	3.	3.	3.	3.
4.	4.	4.	4.	4.	4.	4.
5.	5.	5.	5.	5.	5.	5.
6.	6.	6.	6.	6.	6.	6.
7.	7.	7.	7.	7.	7.	7.
8.	8.	8.	8.	8.	8.	8.
9.	9.	9.	9.	9.	9.	9.
10.	10.	10.	10.	10.	10.	10.

1.	1.	1.	1.	1.	1.	1.
2.	2.	2.	2.	2.	2.	2.
3.	3.	3.	3.	3.	3.	3.
4.	4.	4.	4.	4.	4.	4.
5.	5.	5.	5.	5.	5.	5.
6.	6.	6.	6.	6.	6.	6.
7.	7.	7.	7.	7.	7.	7.
8.	8.	8.	8.	8.	8.	8.
9.	9.	9.	9.	9.	9.	9.
10.	10.	10.	10.	10.	10.	10.

JAZZ TUNES

1 NAIMA
I WANT TO TALK ABOUT YOU
MOMENT'S NOTICE
SOULTRANE - T. Dameron
BODY & SOUL
OLD MILESTONES

2 ROAD SONGS
FOUR ON SIX
LAMENT
ALTER EGO
CHILDREN OF THE NIGHT
RECORDA ME

3 ORNITHOLOGY
THIS I DIG OF YOU
JOY SPRING
STABLEMATES
THE ETERNAL TRIANGLE

4 ASK ME NOW
LAZY BIRD
GROOVIN' HIGH
A NIGHT IN TUNISIA
OLEO

5 GIANT STEPS
NICA'S DREAM
BLUE BOSSA
LADYBIRD

6 FREDDIE FREELOADER
CHI CHI
CONFIRMATION
FOUR
HI FLY

STANDARDS

7 ON GREEN DOLPHIN STREET
IT'S YOU OR NO ONE
SECRET LOVE
ALL THE THINGS YOU ARE

8 PERDIDO
AUTUMN LEAVES
Bb BLUES
I REMEMBER APRIL

9 THERE WILL NEVER BE ANOTHER YOU
JUST FRIENDS
CHEROKEE
DEARLY BELOVED

10 STAR EYES
STELLA BY STARLIGHT
WHAT'S NEW
YOU STEPPED OUT OF A DREAM
HOW HIGH THE MOON

11 INDIANA
NO GREATER LOVE
WHAT IS THIS THING CALLED LOVE
SWEET GEORGIA BROWN
MISTY

12 SUMMERTIME
BYE, BYE, BLACKBIRD
IN A SENTIMENTAL MOOD
SATIN DOLL

13 "A" TRAIN
MOONLIGHT IN VERMONT
IPANEMA
LAURA

14 I CAN'T GIVE YOU ANYTHING BUT LOVE
DON'T GET AROUND MUCH ANYMORE
SWEET AND LOVELY
TOOT, TOOT, TOOTSIE

15 WAVE
HAVE YOU MET MISS JONES
FLAMINGO
IN A MELLOW TONE

1. || E^b Δ | :- | E^b-7 | A^b7 | F-7 | :- | A^b-7 | D^b7 || G-7 |
2. || G-7 | C7 | F | A-7 D7 | G-7 | C7 | F | :- || B^b-7 | E^b7 |
3. || E-7 | A7 | D Δ | :- | D-7 | G7 | C Δ | :- || C-7 | F7 |
4. || C-7 | G7+9 | C-7 | F7+9 | F-7 | B^b7+9 | G∅ | C7b9 || A^bΔ
5. || F-7 | :- | E^b7 | :- | D^b7 | $\frac{G-7}{C}$ | F-7 | :- ||
6. || C-7 | :- | G-7 | C7 | F Δ | :- | F-7 | B^b7 || E^b Δ |
7. || D- D- Δ | D-7 D-6 | G- G- Δ | G-7 E^b A7+9 | D- | D7 | G-7 C7 | F A7+9 |
8. || C-7 | F7 | B^b Δ | D-7 G7 | C-7 | F7 | B^b Δ | D-7 G7 || C-7 |
9. || C Δ | F-7 B^b7 | C7 B^b7 | A7 | D-7 | G7 | E-7 A7 | D-7 G7 || C |
10. || G∅ | C7+9 | F∅ | B^b7+9 | E^b∅ | A^b7+9 | D^b Δ | :- || G∅ |
11. || F Δ | :- | G7 | :- | G-7 | C7 | F | G^b7+9 || F Δ |
12. || B^b7 A^b7 | G7 | C7 F7 | B^b7 | B^b7 A^b7 | G7 | C7 | F7+9 || B^b7
13. || F | E^b7 | A-7 | D7 | G-7 | :- | B^b7 | E^b7 || F Δ |
14. || B^b7 | :- | F-7 | B^b7 | E^b Δ | :- | E^b-7 | A^b7 || B^b Δ | :- | C7 | :- |
15. || A^b | B^b-E^b7 | A^b | E^b-A^b7 | D^b Δ | D∅ G7+9 | C-7 | F7 || E^b-7 |
16. || C | :- | D7 | :- | D-7 | G7 | C | D-7 G7 || C |
17. || D-7 G7 | :- | G-7 C7 | :- | F7 | B^b7 | D^b7 C7 | F- E^b A7 || D-
18. || C A-7 | D-7 G7 | B- E7 B^b-E^b7 | A-7 D^b-7 D^b-7 | C A-7 | D- G7 | E7 A7 | D7 G7 |

II V7 I IN ALL KEYS:

- | | II | V⁷ | I |
|-----|--------------|----------------------|----------------------------|
| 1. | D- | G7 | C (B \emptyset) |
| 2. | E \flat - | A \flat 7 | D \flat (C \emptyset) |
| 3. | E- | A7 | D (C $\sharp\emptyset$) |
| 4. | F- | B \flat 7 | E \flat (D \emptyset) |
| 5. | F \sharp - | B7 | E (E $\flat\emptyset$) |
| 6. | G- | C7 | F (E \emptyset) |
| 7. | A \flat - | D \flat 7 | G \flat (F \emptyset) |
| 8. | A- | D7 | G (F $\sharp\emptyset$) |
| 9. | B \flat - | E \flat 7 | A \flat (G \emptyset) |
| 10. | B- | E7 | A (A $\flat\emptyset$) |
| 11. | C- | F7 | B \flat (A \emptyset) |
| 12. | C \sharp - | F \sharp 7 | B (B $\flat\emptyset$) |
| | II | V⁷ | I |

The chord/scale symbol in parenthesis is the half-dim. chord/scale which is related to the II V7 I. It has the same key signature and fingering as the II V7 I.

Example:
D- (Dorian), G Dom. 7th, C major and B \emptyset all share the same fingering and key signature.

The B \emptyset is not related to the ii V7 I progression in any way other than the key signature and fingering.

Dmin7 G7 LINES USING CHROMATIC APPROACH

TONES and ALTERED V7 STRUCTURES

Transcribed and collected by Dick Washburn

1 KD 2 AF 3 LM 4 KD 5 CB 6 SR 7 KD 8 AF 9 AF 10 TH 11 CB 12 AF 13 CB 14 CB 15 LM 16 KD 17 KD 18 CB 19 KD 20 KD 21 KD 22 KD 23 KD

AF=Art Farmer
KD=Kenny Dorham
CB=Clifford Brown
BM=Blue Mitchell
LM=Lee Morgan

SR=Sonny Rollins
CW=Cedar Walton
TH=Tom Harrell

Transcribed and collected by Dick Washburn

Transcribed and collected by Dick Washburn

KD turnaround

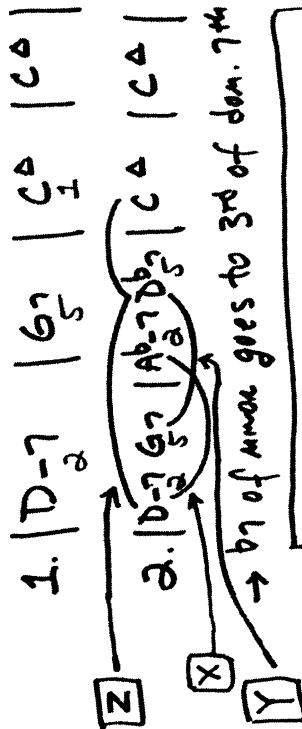
MINOR SCALES

1. DORIAN = C D E^b F G A B^b C (Has lowered 3 & 7)
2. MELODIC = C D E^b F G A B C (Has lowered 3rd)
3. HARMONIC = C D E^b F G A^b B C (Has lowered 3 & 6)
4. NATURAL, PURE, AEOLIAN MINOR = C D E^b F G A^b B^b C (Has lowered 3, 6, & 7)

The Dorian minor scale has the same key signature as a Major scale whose root is a whole-step below the root of the Dorian minor.
Example: D-7 (dorian minor is same as C major)

On minor chords some people will leave off the 7 (D-7) and just write D- or C-. It usually means to play Dorian minor as the first choice scale.

TRITONE SUBSTITUTES

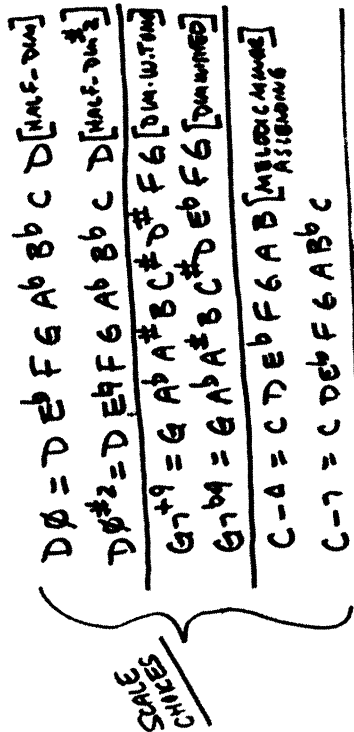
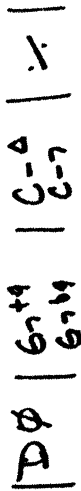


X LINE = MINOR CHORDS A TRITONE APART.

Y LINE = DOM. 7th CHORDS A TRITONE APART.

Z LINE = NEOPOLITAN RESOLUTION BY 1/2 STEP TO TONIC

II V7 I in MINOR



ALTERED DOMINANTS

$$C7b9 = C7b9^{+9+4} \text{ DIMINISHED (H W)}$$

$$C7b9^{b9+q} = C7b9^{+9+4} \text{ DIM. WHOLE-TONE}$$

$$C7^{+9} = C7b9^{+9+4} \text{ DIM. WHOLE-TONE}$$

$$C7b9^{b9+q} = C7b9^{+9+4} \text{ ALSO CALLED "ALTERED" OR "ALT"}$$

The "Cry Me A River" lick and where to use it

$C7+9$
 $C7+9$
 NOTE OF RESOLUTION
 NOTE OF RESOLUTION

THE ABOVE WILL WORK OVER THE FOLLOWING CHORDS:
 YOUR NOTE OF RESOLUTION MAY CHANGE.

$C7+9$	$C\sharp-7$	$C\sharp-6$	$F\sharp$	$F\sharp+4$	$B\flat\emptyset$	$E\Delta$	$A\Delta+4$	$F\sharp$	$B7sus$
--------	-------------	-------------	-----------	-------------	-------------------	-----------	-------------	-----------	---------

STARTING NOTES IN PARENS ()

$$C7+9 = (+9) \quad C\sharp-7 = (9) \quad C\sharp-6 = (9) \quad F\sharp-7 = (6) \quad F\sharp+4 = (6)$$

$$B\flat\emptyset = (4) \quad E\Delta = (7) \quad A\Delta+4 = (+4) \quad F\sharp-7 = (6) \quad B7sus = (3)$$

THIS WORKS BUT IS NOT COMMONLY USED: $E\flat\emptyset$

Patterns over the first 3 bars of Coltrane's "Lazy Bird"

#1 (Q44 CMED NICE MINGUS) ETC.

$A-7$
 $C-7$
 $F-7$

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#2 (Q44 CMED NICE MINGUS) ETC.

$A-7$
 $C-7$
 $F-7$

(CRY ME A RIVER HERE)

#3 A-7 C-7 F-7 ETC.

$A-7$
 $C-7$
 $F-7$

#4 A-7 C-7 F-7 ETC.

$A-7$
 $C-7$
 $F-7$

#5 A-7 C-7 F-7 ETC.

$A-7$
 $C-7$
 $F-7$

#6 A-7 C-7 F-7 ETC.

$A-7$
 $C-7$
 $F-7$

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"TUNE UP

Miles
Davis

USING TRITONE SUBSTITUTES

4 || E-7 | A7 | DΔ | DΔ | D-7 | G7 |
 | CΔ | CΔ | C-7 | F7 | BbΔ | BbΔ | E-7 |
 | F7 | BbΔ | A7 | Eb7 || ORIGINAL
 VERSION

4 || E-7 A7 | Bb7 Eb7 | DΔ | Eb7 Ab7 | D-7 G7 |
 | Ab7 Db7 | CΔ | C#7 F#7 | C-7 F7 | F#7 B7 |
 | BbΔ | G-7 | E-7 A7 | C-7 F7 | F-7 Bb7 |
 | Bb7 Eb7 || SUPER-CHARGED VERSION

CHEROKEE (BRIDGE-TRITONE SUBS)

4 || C#7 | F#7 | BΔ | BΔ |
C#7 F#7	G-7 C7	BΔ	C-7 F7	
B-7	E7	AΔ	AΔ	
B-7 E7	F-7 Bb7	AΔ	Bb7 Eb7	
	A-7	D7	GΔ	GΔ
A-7 D7	Eb7 Ab7	GΔ	Ab7 Db7	
G-7	C7	C-7	F7	
G-7 C7	Ab7 Db7	C-7 F7	F#7 B7	
	BbΔ	BbΔ		

F BLUES PROGRESSIONS

① 4 || F_I | :- | :- | :- | B^b_{IV} | :- |
 | F_I | :- | C_V | :- | F_I | C_V ||

② 4 || F_I | :- | :- | :- | B^b_{IV} | :- |
 | F_I | :- | C_V | B^b_{IV} | F_I | C_V ||

③ 4 || F_I | B^b_{IV} | F_I | :- | B^b_{IV} | :- |
 | F_I | :- | G_{II} | C_V | F_I | C_V ||

④ 4 || F_I | B^b | F_I | C-F_I | B^b | :- |
 | F_I | D_I | G- | C_I | F_I | C_I ||

⑤ 4 || F_I | B^b | F_I | C-F_I | B^b | :- |
 | F_I | A-D_I | G- | C_I | A-D_I | G-C_I ||
 L-----TURNAROUNDS-----

⑥ 4 || F_I | B^b | F_I | C-F_I | B^b | :- |
 | A- | D_I | G- | C_I | A-D_I | G-C_I ||
 L-----TURNAROUNDS-----

⑦ 4 || F_I | B^b | F_I | C-F_I | B^b | B⁰ |
 | A- | D_I | G-C_I | C[#]-E[#] | F_ID_I | G-C_I ||
 L-----TRITONE SUBSTITUTE L-----TURNAROUNDS-----

BLUES IN F - BASS LINE CONSTRUCTION

CHORD	F7	B	B ^b 7	G ^b	F7	G ^b	F7	B
SCALE	F A C	A	B ^b D F	E	F A C	E	F A C	A
COMBINATION	F G A	B	B ^b C D	G ^b	F G A	D ^b	F E ^b D	C
	F E ^b C		B ^b A ^b G		F E ^b D		C A F B	

B ^b 7	B	B ^b 7	G ^b	F7	E ^b	D7	A ^b
B ^b D F	A	B ^b D F	E	F A C	C [#]	D F [#] A	F [#]
B ^b C D		B ^b A ^b G		F G A		D E F [#]	
B ^b F A ^b A		B ^b D E ^b E		F D C B ^b		A C [#] D A ^b	

G -	D ^b	C7	B ^b	(F7)	A -	D7	A ^b	G -	C7	G ^b
G B ^b D	B	C E G	G [#]	A E ^b D	A C [#] D	F [#]	G D ^b C	E		
G A B ^b		C D E								
G F D	D ^b	C D D [#]	E	F						

"TURNAROUND"

4	F7	5th	F7	5th
	Root	C	Root	C
	F		F	

ONE CHORD FOR 4 BARS

etc. Alternate every other bar root, then 5th as first note in the measure

BOSSA NOVAS

4	F7			
	Root	5	5	1
	↓	↓	↓	↓

I to V₇ to I

BARRY HARRIS (PIANO)

Handwritten musical score for "I to V₇ to I" by Barry Harris (Piano). The score is written on a single staff in 4/4 time, featuring a sequence of chords (CΔ and G7) and melodic lines with triplets and slurs. The piece consists of 31 measures.

Measures 1-4: CΔ, G7, CΔ

Measures 5-8: G7, CΔ, G7, CΔ

Measures 9-12: G7, CΔ, G7, CΔ

Measures 13-16: G7, CΔ, G7, CΔ

Measures 17-20: G7, CΔ, G7, CΔ

Measures 21-23: G7, CΔ, G7

Measures 24-27: CΔ, G7, CΔ, G7

Measures 28-30: CΔ, G7, CΔ

Measure 31: G7, CΔ

Bb BLUES (CONCERT KEY) VOL. 1, TRACK 7

B

Bb7 Eb7 Bb7 Bb7

Eb7 Eb7 Bb7 Bb7

C- F7 Bb7 F7 Bb7

(C- F7) fine

Bb

C7 F7 C7 C7

F7 F7 C7 C7

D- G7 C7 G7 C7

(D- G7) fine

Eb

G7 C7 G7 G7

C7 C7 G7 G7

A- D7 G7 D7 G7

(A- D7) fine

B

Bb7 Eb7 Bb7 Bb7

Eb7 Eb7 Bb7 Bb7

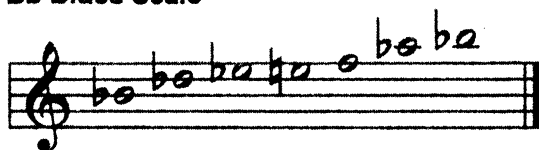
C- F7 Bb7 F7 Bb7

(C- F7) fine

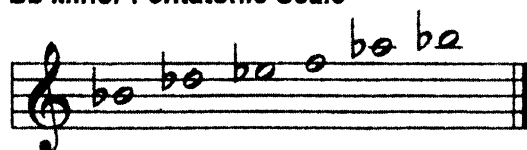
B \flat BLUES (CONCERT KEY) VOL. 1, TRACK 7



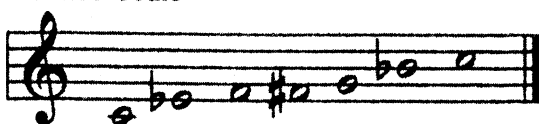
B \flat Blues Scale



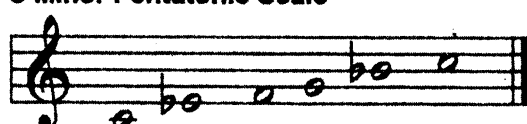
B \flat Minor Pentatonic Scale



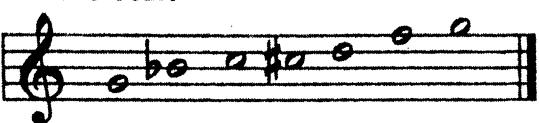
C Blues Scale



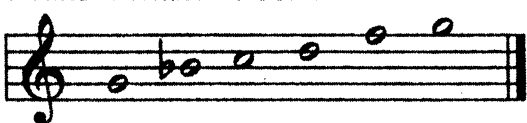
C Minor Pentatonic Scale



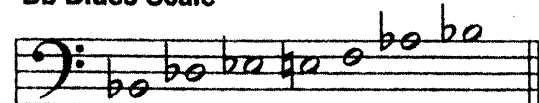
G Blues Scale



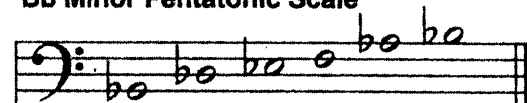
G Minor Pentatonic Scale



B \flat Blues Scale



B \flat Minor Pentatonic Scale



Answers to the songs on page 10

- | | |
|--------------------------|--------------------------------|
| 1. Four | 10. Woody'n You |
| 2. It's You Or No One | 11. The Girl from Ipanema |
| 3. Tune Up | 12. Doxy |
| 4. Soul Eyes | 13. The Days of Wine and Roses |
| 5. Song For My Father | 14. Cherokee |
| 6. Solar | 15. Ceora |
| 7. In A Sentimental Mood | 16. Take The "A" Train |
| 8. Perdido | 17. Lover Man |
| 9. Yardbird suite | 18. I Can't Get Started |

Exercise beginning phrases
with various notes of the scales.
Root, 3rd, 5th, 7th, 9th, 4th

CANTALOUPE ISLAND

Herbie Hancock

Treble Clef Instruments

Handwritten musical notation for Treble Clef Instruments. The key signature has one flat (Bb). The notation consists of two staves, each with six measures. The notes are: 1. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 2. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 3. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 4. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 5. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 6. F- (quarter), D- (quarter), D- (quarter), F- (quarter). The notes are written as half notes with stems.

Bb Instruments

Handwritten musical notation for Bb Instruments. The key signature has one flat (Bb). The notation consists of two staves, each with six measures. The notes are: 1. G- (quarter), Eb- (quarter), E- (quarter), G- (quarter); 2. G- (quarter), Eb- (quarter), E- (quarter), G- (quarter); 3. G- (quarter), Eb- (quarter), E- (quarter), G- (quarter); 4. G- (quarter), Eb- (quarter), E- (quarter), G- (quarter); 5. G- (quarter), Eb- (quarter), E- (quarter), G- (quarter); 6. G- (quarter), Eb- (quarter), E- (quarter), G- (quarter). The notes are written as half notes with stems.

Eb Instruments

Handwritten musical notation for Eb Instruments. The key signature has one flat (Bb). The notation consists of two staves, each with six measures. The notes are: 1. D- (quarter), B- (quarter), B- (quarter), D- (quarter); 2. D- (quarter), B- (quarter), B- (quarter), D- (quarter); 3. D- (quarter), B- (quarter), B- (quarter), D- (quarter); 4. D- (quarter), B- (quarter), B- (quarter), D- (quarter); 5. D- (quarter), B- (quarter), B- (quarter), D- (quarter); 6. D- (quarter), B- (quarter), B- (quarter), D- (quarter). The notes are written as half notes with stems.

Bass Clef Instruments

Handwritten musical notation for Bass Clef Instruments. The key signature has one flat (Bb). The notation consists of two staves, each with six measures. The notes are: 1. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 2. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 3. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 4. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 5. F- (quarter), D- (quarter), D- (quarter), F- (quarter); 6. F- (quarter), D- (quarter), D- (quarter), F- (quarter). The notes are written as half notes with stems.

HOW ONE NOTE CAN CHANGE COLOR

Harmonic Exercise

The Bb note stays on the top.

The bottom note, the root, ascends chromatically.

Each chord is different and the top note, Bb, assumes a different position in the chord/scale. The top note Bb starts and ends as the tonic/root but in-between, it changes color and tension. Familiarizing yourself with harmonic variety allows for much more interesting music.

TOP NOTE MELODY →	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb
CHORD/SCALE SYMBOL →	Bb TRIAD	BΔ B-Δ	C-7 C7 CØ	DΔ DΔ DΔ7	D7 +5 D7 +9 +5	EΔ EΔ EΔ7 EΔ +9 +5	EΔ +4 EΔ +4 EØ	F7 FØ	F#Δ F#7	G7 +9	AΔ AΔ7 AΔ +2	A7 A7 b9	Bb TRIAD
BOTTOM NOTE/ROOT →	Bb	B	C	Db	D	Eb	E	F	F#	G	Ab	A	Bb
	1	2	3	4	5	6	7	8	9	10	11	12	1

JAMEY AEBERSOLD'S

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ADVANCED JAZZ IMPROVISATION

By Jamey Aebersold

ADVANCED JAZZ IMPROVISATION

Since this is the first semester I'm teaching this class, I'll be trying out various methods to see what results can be achieved. I will list items that the professional jazz musician needs to have under control in order to play with confidence and make music in the jazz genre. These are not listed in any particular order. Some will take longer to master than others.

"Infinite boiling softens the stone." "A little here and a little there" will eventually get you to where you want to go. Each of us needs goals, direction and motivation. The creative spirit within everyone demands a certain amount of effort, desire, discipline and self-esteem. Human nature can tend to be lazy. Jazz is not a product of laziness. Jazz is creative and creativity is energy.

Take good care of your body and mind. They are needed to achieve your goals. Don't be misled by those whose goals are less than your own. Strive to be the best YOU you can be.

When you begin to play music and know that YOU are in charge of each and every note, phrase, articulation and sound, then you find out why it's so much fun to play.

The music insists that you respect all the music that has come before you. You can fool yourself and at times the listener but you can never fool the music.

The music has been played, and played, and played. The twelve notes of the chromatic scale have been used in almost every conceivable way but they've never been organized and played the way YOUR mind will play them.

The vast arena of music that has come before you awaits your thoughts and your perceptions. With diligence, your instrument will convey the thoughts of your mind and the world will then have YOUR music.

Memorize everything. Melodies, scales, chords, chord progressions, form, lyrics. Do this one song at a time.

Listen to original recordings of songs you will play. Try to get inside the heads of those musicians who originally played the song.

Sight reading is important. Do some every day.

Use your ears **ALL THE TIME**. Listen to everything all day long. Don't let sounds go by your ears without checking them out... was that scale dominant or diminished? What's that pattern he just played. What type (quality) scales and chords do they use on TV, radio, etc. Become a master of sounds. Don't let

them slip by you or you won't be able to use them when you solo. **TRAIN YOUR EARS TO HEAR.**

As a general rule, the 4th note of major and dominant scales has a lot of tension. Learn how to use it and how to raise it a half step to create the #4 (#11) sound that jazzers often use.

Jazz insists that you use the **bebop scale**. That extra note is like opening up a whole new world of possibilities. It can lengthen your lines and will instantly make you sound more professional. Don't play the added note on a downbeat.

Keyboard skills are extremely important. The visualness of the keyboard plus the ability to play more than one note at a time allows your mind to perceive **HARMONY** differently than playing a single-line instrument. If you are not a keyboard player learn to use it as your most important tool.

Listen to the **bass line** of jazz ensembles. The bass is usually the foundation and if you can **HEAR** bass you'll have much more fun playing music the rest of your life.

Singing: sing before you play. Your mouth/voice is much closer to your musical mind than your fingers or your instrument. Sing, sing, sing. Sing out loud and mentally. Become familiar with all the intervals up to the octave. Minor and major 2nds make up scales. Minor and major 3rds make chords. Perfect 4th help outline chord progressions like ii / V7 and ii / V7 I. Chords moving in 4ths are everywhere present.

Altered dominants seem to dominate the jazz vocabulary. Do you know the most used altered dominants and can you play them? Work with Volume 3 "The ii/V7/I Progression" to hone your skills. Altered dominants and the bebop scale make up much of the jazz players lines they play.

Being able to play tunes in all **twelve keys** is an important part of learning the jazz language. I find that if we learn the melody and the chord progression in several keys, say three, and can improvise smoothly, the other nine keys aren't nearly as difficult to master. It's getting from the first key to the second and then to the third that seems to be the scariest. Once you do it to several songs/chord progressions you'll find yourself making a habit of it and that's when your ears will take a quantum leap in **HEARING**.

Learn to **transpose** from fake books if you play a transposing instrument. Fake books are often in treble clef, concert key.

Transcribing solos off records is important for several reasons: Pitch and rhythm recognition, shape and contour of phrases, how others build their solos,

ADVANCED JAZZ IMPROVISATION (CONT.)

By Jamey Aebersold

group interaction influences note choice and rhythms, what notes do others being and end their phrases on?

Blues. Twelve bar blues have been around since the beginning of the 20th century. Jazz and blues go together. Playing the blues to a jazz musician doesn't mean just playing off the blues scale. The jazz musician has added much to the history of American blues progressions and often they are quite complex. This is the natural out-flowing of the creative mind mixed with desire and what we call talent. **Learn the standard blues progressions in all 12 keys.** Begin slowly, stay in one key, outline the changes. Get to where you can HEAR the blues progression in your sleep. Mentally hear yourself playing the blues while walking down the street. You don't have to have your instrument to play the blues, or any tune for that matter. You can THINK it. Think where your fingers would be and visualize yourself making music even though you are far from your instrument.

Ballad playing usually takes more time to perfect due the slow tempo and the exposed nature of the harmony. Also, sound, your sound coming out of your instrument is more exposed when playing whole and half notes. Work on sound every day. Listen to the masters every day. Your **SOUND** is an important part of your musical personality. Who do you want to be? Learn a ballad in the original key and then move it up or down a half step. Stick with it until you've mastered the new key. Don't leave the practice room until it's yours. Then, tomorrow, try it again and see how long it takes to put the pieces back together again. After you do this in the new key several times your fingers will learn the new patterns and the sound of the new changes and you'll be off and running again except now, you'll be able to solo on the ballad in two keys instead of only one.

Strive for freedom via discipline. Use every minute of your waking day to arm yourself with the knowledge that will make you free.

Learn "I Got Rhythm" changes in several keys. Learn turnarounds in several keys. You'll find that what you learn is sprinkled throughout hundreds of songs and chord progressions.

Playing fast. Fast playing and proper 8th note articulation has long been a feature of playing jazz. Concert band, marching band, pop music, etc. requires a different approach to how the notes are articulated. Listen to jazz players and you'll find differences but the main thing you'll find is that their notes, when they come flying out at lickity-split tempos always have "forward motion."

Time. Play and practice in time. Use a metronome. Jazz is about time. Don't be wishy washy with your time. Listen carefully to each note as it is played. Does it match what you're hearing in your head? If it doesn't, figure out why it's off the mark. If you can't figure it out, ask for help. Articulation is next to importance to note choice. Don't overlook it when practicing.

Composing is an important part of musical expression. Write songs that come to your mind. Some people keep a musical notebook of their original ideas. You'll find that what you think today can often be reshaped tomorrow into something you never dreamed could be. Don't let original ideas for songs escape you. Write them down or play them into a cassette recorder. **Capture them while they have life.** Finalize the song. Types of songs: Bebop, Swing, Latin, Bossa Nova, Originals, Ballads, Odd meter, Mixture of Latin and swing, etc., free form or free form with any of the above. Composing a melody and hearing it played by a competent group is quite exciting.

Inspiration seems to fill a need for musicians who are on the path of self-realization of who they really are and what their actual potential may be. We are all different and have varied goals in music and life. We receive inspiration from various sources. After September 11th, 2001 music helped to heal and quiet the mind and bodies of millions of people around the world.

Reading inspirational literature and hearing lectures by inspired people helps bring life into focus on an individual basis. Jazz has always sought to allow the musician to express how they feel about life at any given moment. It's very hard to express adequately on an instrument that you are only vaguely familiar with. The more control you have over your instrument the more it will allow you to express.

Positive thinking plays an important role in practicing. "I think I can, I think I can" is what the little engine said as it pulled its train up the hill. Let's keep thinking positive and reap the rewards on a daily basis.

Jamey Aebersold

II V7 I VOICINGS FOR KEYBOARD OR VIBES

$\begin{array}{c} 9 \\ 7 \\ 5 \\ 3 \\ \hline D- \\ H \end{array}$	$\begin{array}{c} 5 \\ 3 \\ 9 \\ 7 \\ \hline G7 \\ V7 \end{array}$	$\begin{array}{c} 9 \\ 7 \\ 5 \\ 3 \\ \hline C \\ H \end{array}$	$\begin{array}{c} 9 \\ 7 \\ 5 \\ 3 \\ \hline D- \\ H \end{array}$	$\begin{array}{c} 5(6) \\ 3 \\ b9 \\ 7 \\ \hline G7^{b9} \\ V7^{b9} \end{array}$	$\begin{array}{c} 9 \\ 7 \\ 5 \\ 3 \\ \hline C \\ H \end{array}$	$\begin{array}{c} 9 +5 \\ 7 \\ 5 \\ 3 \\ \hline D- \\ H \end{array}$	$\begin{array}{c} +5 \\ 3 \\ b9 \\ 7 \\ \hline G7^{b9} \\ V7^{b9} \end{array}$	$\begin{array}{c} 9 \\ 7 \\ 5 \\ 3 \\ \hline C \\ H \end{array}$
$\begin{array}{c} 5 \\ 3 \\ 2 \\ 7 \\ \hline D- \\ H \end{array}$	$\begin{array}{c} 9 \\ 7 \\ 6 \\ 3 \\ \hline G7 \\ V7 \end{array}$	$\begin{array}{c} 5 \\ 3 \\ 2 \\ 7 \\ \hline C \\ H \end{array}$	$\begin{array}{c} 5 \\ 3 \\ 2 \\ 7 \\ \hline D- \\ H \end{array}$	$\begin{array}{c} b9 \\ 7 \\ 5 \\ 3 \\ \hline G7^{b9} \\ V7^{b9} \end{array}$	$\begin{array}{c} 5 \\ 3 \\ 2 \\ 7 \\ \hline C \\ H \end{array}$	$\begin{array}{c} 5 \\ 3 \\ 2 \\ 7 \\ \hline D- \\ H \end{array}$	$\begin{array}{c} b9 \\ 7 \\ +5 \\ 3 \\ \hline G7^{b9} \\ V7^{b9} \end{array}$	$\begin{array}{c} 5 \\ 3 \\ 2 \\ 7 \\ \hline C \\ H \end{array}$
$\begin{array}{c} 5 \\ 3 \\ 2 \\ 7 \\ \hline D- \\ H \end{array}$	$\begin{array}{c} +9 \\ 7 \\ +5 \\ 3 \\ \hline G7^{+9} \\ V7^{+9} \end{array}$	$\begin{array}{c} 7 \\ 5 \\ 3 \\ 2 \\ \hline C \\ H \end{array}$	$\begin{array}{c} 5 \\ 3 \\ 2 \\ 7 \\ \hline D- \\ H \end{array}$	$\begin{array}{c} +9 \\ 7 \\ +5 \\ 3 \\ \hline G7^{+9} \\ V7^{+9} \end{array}$	$\begin{array}{c} 5 \\ 3 \\ 2 \\ 7 \\ \hline C \\ H \end{array}$	$\begin{array}{c} 9 \\ 7 \\ 5 \\ 3 \\ \hline D- \\ H \end{array}$	$\begin{array}{c} 6 \\ +4 \\ 3 \\ 7 \\ \hline G7^{+4} \\ V7^{+4} \end{array}$	$\begin{array}{c} 9 \\ 7 \\ 5-6 \\ 3 \\ \hline C \\ H \end{array}$

The numbers represent numbers of each scale.
The very first voicing from lowest to highest is F A C E (3,5,7,9 of D-7).
The second voicing G7 is F A B D.
The third voicing C is E G B D

These voicings sound best when kept in the middle register of the keyboard. Each voicing leads smoothly to the next. There is very little finger movement.

EXAMPLES USING NUMBERS FOR VOICINGS

C MAJOR $C\Delta$ $C\Delta$ **C MINOR** $C-7$ $C-7$

C DOMINANT 7th $C7$ $C7$ **C HALF-DIMINISHED** $C\emptyset$ $C\emptyset'$

(You may want to play the root in the left hand if you are not playing with a bass player.)

MAJOR

9-D	9-D	3-E	5	6	5	5	7	5	6
7-B	7-B	1-C	3	3	2	2	5	3	3
5-G	6-A	7-B	1	1	6	7	2	7	7
3-E	3-E	5-G	7	7	3	3	6	5	5
							3	1	1

Examples

1) + and # mean to raise 1/2 step

2) +4 and #11 are the same note

3) 2 and 9 are the same note

DOMINANT 7TH

9	9	5	5	6	6	6	5	1	1	9	6	3	3	5
b7	b7	3	3	3	3	3	2	6	5	6	2	2	2	2
5	6	b7	2	2	b7	2	2	b7	2	2	b7	b7	b7	b7
3	3		b7	b7		b7	b7	3	b7	b7	6	6	6	3
			6		6		3	3	3	3	3			

MINOR (Dorian)

9	b3	5	1	5	1	b7	9	9	b3	5	1	5	4	4
b7	1	b3	5	b3	5	5	5	5	b7	b3	5	b3	9	9
5	b7	b7	b3	2	b3	b3	b3	b3	4	b7	b3	b7	b7	b7
b3	5		b7	b7	2	2	b7	2	1	4	b7	4	5	b3
					b7		b7				4	1	b3	

HALF-DIMINISHED

b5	b3	4	b3	b3	1	b6
b3	1	1	b7	b7	b7	b3
b7	b7	b7	b5	b5	b5	b7
	b5	b5	4	b3	b5	4

DOM. 7TH+5+9

+9	+9	+5	1
b7	b7	+9	+5
3	+5	b7	+9
	3	3	b7
			3

HALF-DIM with #2

#2	#2	4	b6
b7	b7	#2	4
b5	b5	b7	#2
b3	4	b5	b7
		b3	b5
			b3

Example:

$C\emptyset\#2$	F	4
	D	#2
	E \flat	b7
	G \flat	b5
	E \flat	b3

DOM 7th b9

b9	b9	5	6	1
b7	b7	3	3	6
3	5	b9	b9	3
	3	b7	b7	b9
				b7

LYDIAN

+4	6	7	9	3	9	3
2	+4	+4	7	7	7	7
6	3	3	+4	+4	5	5
3	7	7	3		+4	+4
	5	5				
	1	1				

MINOR with MAJOR 7th

9	7	5	5	4
7	5	b3	2	2
5	b3	2	7	7
b3	2	7	b3	5
				b3

PIANO – GOOD VOICE LEADING

It requires knowing several voicings, probably 3 to 6 for each chord. Without variety your voice leading can easily go astray.

Good V.L. should not get in the way of the soloist but should compliment the solo to the point where the soloist may not play as well if the comping weren't there. I call Voice Leading a Sub-Melody. You don't want to let it get in the way but it can stimulate the soloist to play phrases and ideas they wouldn't otherwise play. It also can give you interplay.

Usually V.L. occurs with the top note of the right hand moving logically in half or whole-steps, or 3rds. When bigger leaps occur the comping tends to get too busy and disoriented. It becomes more important and stands out where it really shouldn't. Usually a comping phrase might ascend gradually for several bars and then stop or turn around and descend. After reaching the top it might again start down low or in the middle register and ascend again. This can also be down in reverse. Usually the sub-melody is moving diatonically/scalewise.

Sometimes a comping will hold a common tone while the underneath tones move around to voice the chord. This is where you need to be harmonically fluent or you don't know what choices are available to you. This ability doesn't come over night!

Several things a good accompanist should do:

Use rhythmic variety but not too much. Repetition and sequence are excellent devices.

Play beneath the volume of the soloist. Let the soloist lead regarding volume.

Leave some space here and there but not too much if the soloist is building.

Listen carefully to the soloist to tell whether they need more or less from you.

Play the right changes or lay out.

Be aware of good pedal usage. Listen to recordings for examples.

Don't ROLL (arpeggiate) notes of the chord. Make sure both hands hit the keyboard at the same time.

Listen for endings, tags, vamps and turnarounds.

Don't overplay.

Play legato unless the song suggests otherwise.

Listen, listen, listen!

Good models for jazz comping:

Herbie Hancock

Chick Corea

Ronnie Mathews

Hal Galper

Mark Levine

Andy LaVerne

McCoy Tyner (on John Coltrane recordings)

Wynton Kelly

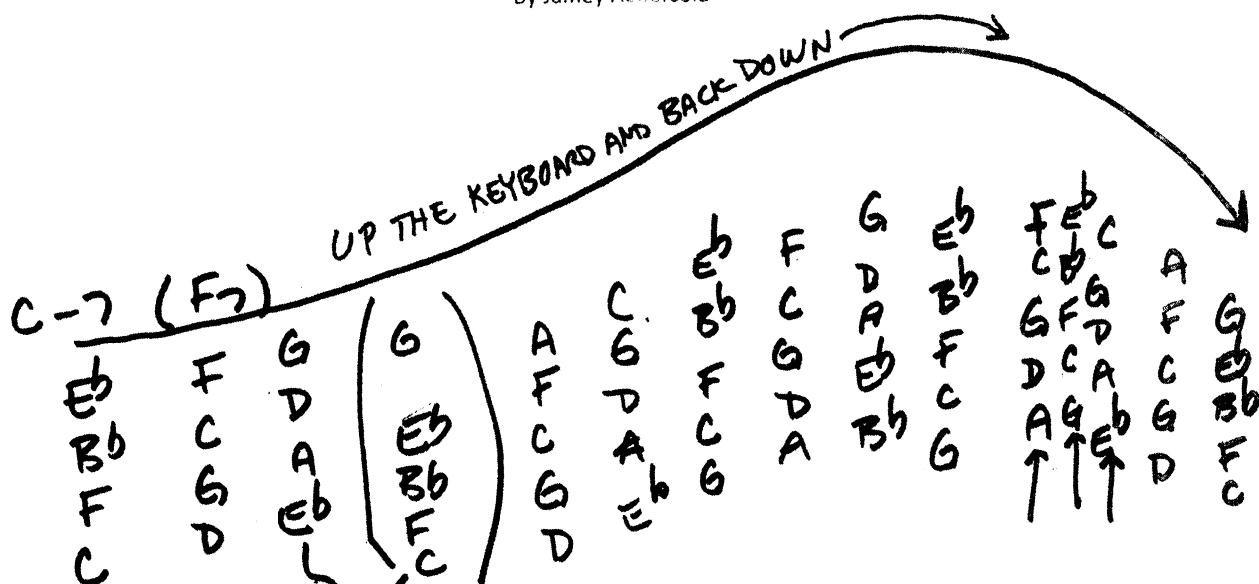
Red Garland

Kenny Barron

Cedar Walton

PIANO VOICINGS IN FOURTHS

By Jamey Aebersold



F
D
A
G
E^b

USE EITHER
OR PLAY BOTH.

I USUALLY PLAY BOTH.

I LIKE GOING FROM ALL 4THS TO THE INSERTED TRITAVE.
THIS F7 WORKS NICE AT TIMES. ESPECIALLY ON ENDING CHORD.

C#-7 (4THS) ALSO F#7

	G#	G ^b	E	E ^b	D ^b	B ^b	A ^b	G ^b
R.H.	D#	D ^b	B	B ^b	A ^b	G ^b	E	E ^b
	A#	A ^b	G ^b	E	E ^b	D ^b	F	B ^b
	E	E ^b	D ^b	R	B ^b	A ^b	G ^b	A ^b
L.H.	B	B ^b	A ^b	G ^b	E	E ^b	D ^b	E

(OPTIONAL)

Using just the
3rd, & 7th in right hand

Misty

Lyrics by Johnny Burke
Music by Erroll Garner

Handwritten musical score for "Misty" by Erroll Garner. The score is written on ten staves, showing chords and melodic lines. It includes a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into sections: a main melody, a bridge, and a final section. Chords are written above the staves, and some are circled. The bridge is marked "BRIDGE" and "as is". The final section has two endings, marked "1" and "2".

Chords and notes shown in the score include:

- Staff 1: EbΔ, Bb-, Eb7, AbΔ, Ab-, Db7
- Staff 2: EbΔ, C-, F-, Bb7, G-, C7, F-, Bb7
- Staff 3: EbΔ, Ab-, EbΔ, Bb-, Eb7b9, AbΔ
- Staff 4: A-, D7, C-, F7, G-, C7, F-, Bb7
- Staff 5: EbΔ, Bb-, Eb7, AbΔ, Ab-, Db7, EbΔ, C-
- Staff 6: F-, Bb7, EbΔ, C-, F-, Bb7
- Staff 7: EbΔ, Bb-, Eb7, AbΔ, Ab-, Db7, EbΔ, C-, F-, Bb7
- Staff 8: 1 G-, C7, F-, Bb7; 2. EbΔ, Ab-, EbΔ, Bb-, Eb7b9
- Staff 9: AbΔ, A-, D7, C-, F7, G-, C7, F-, Bb7
- Staff 10: EbΔ, Bb-, Eb7, AbΔ, Ab-, Db7, EbΔ, C-, F-, Bb7, EbΔ, C-, F-, Bb7

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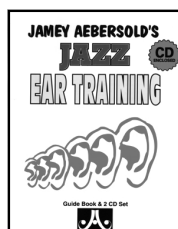
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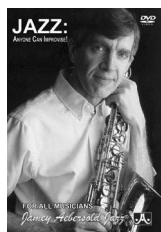
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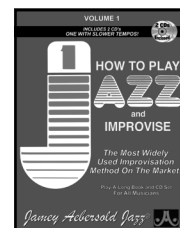
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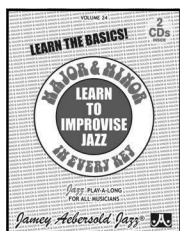
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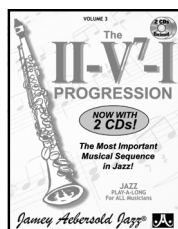
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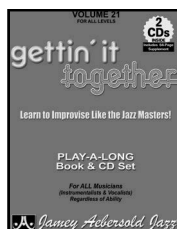
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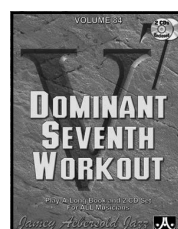
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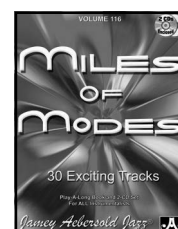
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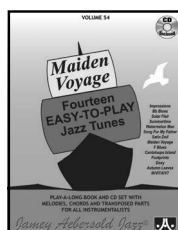
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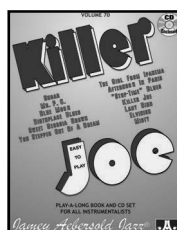


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